

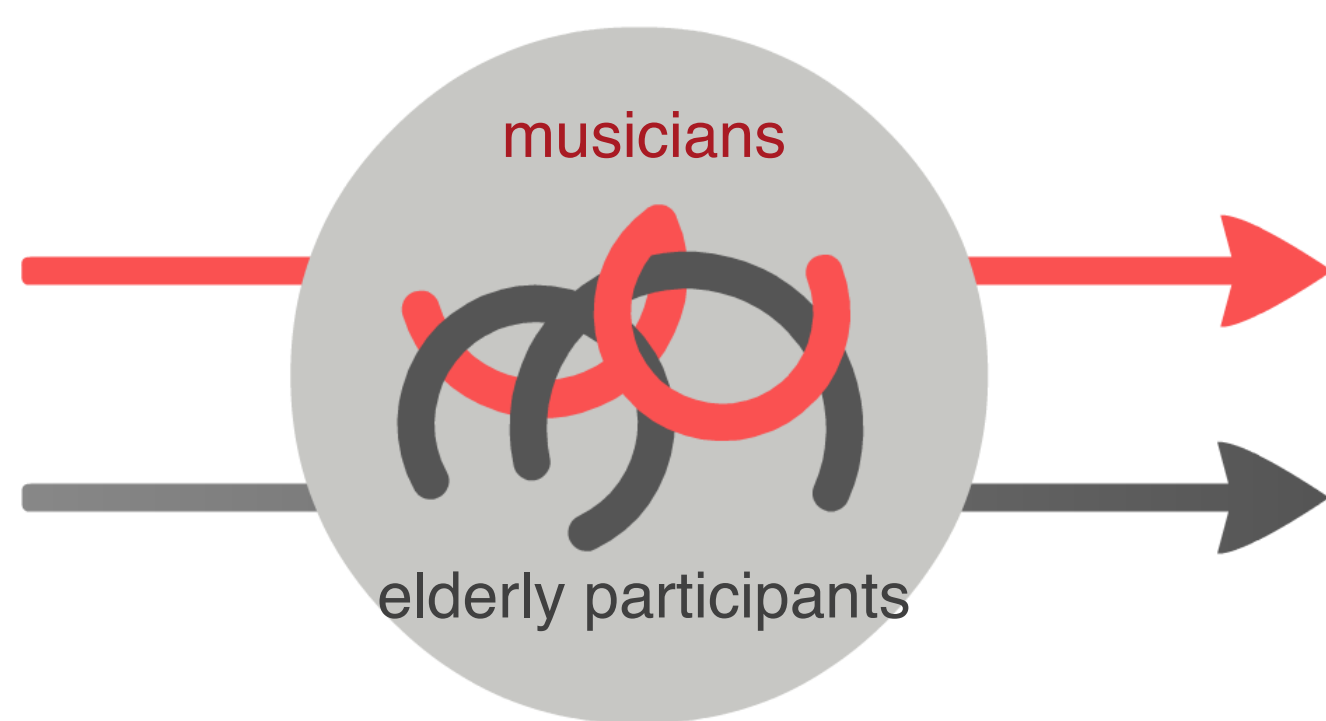
# Leading to Engage

An ethnographically informed case study  
into musicians and participants facilitating inclusion  
in collaborative music making activities with elderly people



## Research questions

- In what (non-)musical ways do musicians and elderly participants of a collaborative music activity interact?
- What does the interaction elicit in relation to inclusion and shared ownership?



## A qualitative design

### Phase 1 Ethnographic exploration (2014-2016)

- 8 practices in NL and UK
  - Participant observation
  - Interviews: expert, focused, narrative (Riemann 2007) and episodic (Flick 1997)
  - Data analysis based on Grounded Theory (Charmaz 2003, 2014)
- Result: key concepts & explanatory model

### Phase 2 In-depth case studies (2016-2017)

- 2 practices
  - Video registration
  - Focused interviews
  - Thematic analysis
- Result: contextualised validation of model

## Background

Humans possess an innate need to form and maintain a minimum of lasting, positive and significant interpersonal relationships (Baumeister and Leary 1995). This belongingness can be threatened by partial deprivation of relatedness without interaction or of interaction without a bond of caring. Elderly people seem particularly susceptible to both of these deprivations. **Social isolation** amongst the elderly is signified as a **major health issue** (Roxby 2012), ageing figures suggest this to worsen. By 2060 those 65 years old or above are expected to cover one third of the population in Europe and the number of those 80 years old or above is expected to triple (EC 2014). Governments expect communities to take on more care duties for elderly people (Rijksoverheid 2012).

Increasingly we see interactive music making in parts of Western society that were not self-evident thus far, such as in hospitals, day care centres or nursing homes for the elderly. Such projects often self-proclaim to “increase individual and collective wellbeing” or “provide a platform and tools for communication and social bonding”. The demand for **musicians specialised** in the domain of **health or elderly** (Higgins 2012, Ruud 2012) is therefore predicted to increase.

**In sum, the field of interactive music making with the elderly is establishing itself as a distinctive field, addressing urgent societal themes and problems.**

If it wishes to engage with those problems also, it needs to generate values and principles that meet artistic, social and caring needs. Finally it requires musicians who can adequately practice these.



## Impact

- ✓ Increase employability of musicians
- ✓ Contribution to (ongoing) establishment and dialogue within the field of music with the elderly
- ✓ Recommendations for the training of health musicians
- ✓ ...

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